

NEWEST IN EVENING FROCKS

SOFT COLORINGS REPLACE BRIGHT TINTS OF THE EARLY SEASON.

Lace Coats and Robes Are Elaborately Fashioned Afternoon Toilets Have Elbow Sleeves Sash Girdles Very Wide.

WRITTEN FOR THE SUNDAY REPUBLICAN.

In evening gowns favor leans strongly toward the pastel colorings; this in spite of the brilliant hues introduced with much force of trumpet in the early autumn. It is a color season of that there is a shadow of a doubt that the colors of midwinter are not the common kind of color to be seen in September.

And the sashes?

WIDE SASH GIRDLES.

Whole chapters might be written of their charm, but it really may all be summed up in the word simplicity.

Sash girdles is the explanatory title given the latest example of the sash. These are of wide, very wide material, most as wide as the skirt, in fact, and the two ends are pinned into a diamond shape and tucked plainly under the extremely wide-boned girdle that encircles the waist.

The sash ends are very long, reaching quite to the hem of the gown in all cases, and are frequently adorned with narrow ribbons shirred or twisted into soft designs.

Set a couple of years ago we would have exclaimed in horror at such a combination. Well, alackaday-such is the fashion of Dame Fashion. The thin, fine lace is more favored than the heavy ones in robe patterns. These are made up over either white or cream, and frequently the lace gown is made separate from the lining that it may be worn with different colored silk slips.

SMOKE-GRAY ROBE.

This was well exemplified in a smoke-gray robe of chiffon and lace seen at a recent reception. The full skirt of the chiffon had a fine Venetian lace draped to exactly the same shade set all about the bottom running up in long vanes almost to the knee, and woven in and out of the lace pattern were bows of soft twisted satin ribbon in exactly the same smoke shade.

The bertha that adorned the waist showed the same decoration on a smaller scale. The outer skirt was posed over a second skirt of pale gray chiffon, and that in turn over the regular silk drop, each with its complement of dainty ruffles, and the effect of the whole was delightfully soft and cloudlike and a charming setting for the Dresden coloring of the wear.

The simpler nets d'espert and ring dots and the like, in white and the shades of white, are the special property of the younger set, and are a particular boon to the girl who would appear at her best on a limited income. Not that these net frocks are necessarily inexpensive. Only a man could be deluded into thinking that the simplicity of some of them was other than ingenious art. The dotted net with its frills of dainty lace and youthful ribbon sash to the tattered tells its price in three figures quite plainly, but nevertheless is not beyond the grasp of fingers who count anything but a "cheer" tailored gown at three figures a hopeless and impossible extravagance. But these nets must be carefully made to be anything like a success.

TO AVOID BUNCHY EFFECT.

The skirt in particular must be well cut and hung, for bunchy effects in the material often leads to bumpy and awkward effects if not properly handled.

Lace inserts and ruffles and folds appear on these net skirts, lavishly or modestly, as suits the wearer's fancy, but always disposed with the purpose of carrying out some picturesque effect.

The fluff and flon of the lace skirts is a very common thing indeed, unless they are provided with some sort of a support to hold them properly raised.

Various devices are resorted to to this end, one of the most successful being to run a thin featherbone tape in the silk sash at the top of the hem and underneath the ruffle, where it is safe from wear and yet holds the overlapping mass of ruffles gracefully spread.

The swished or draped waist that is gradually but surely coming to the fore is quite out of the question in the case of the net, and here the house must continue to find its youthful and bewitching lines to gladden figures. But it is the house with its fullness drawn smoothly though not snugly into a high ruffle.

SEPARATE HOUSE WAISTS.

The separate waist, that much-discussed garment, will take the guise of the blouse. Indeed, there is something incongruous in the idea of the separate waist built on tightly swished and fitted lines, and most women will continue to favor the blouse, which in its present form has lost all suggestion of baseness.

The white and delicately colored blouses are decorated with lace and ruffled up with hand embroidery. Valenciennes edges are arranged in wavy scallop lines and the fabric cut away beneath in every case to get the full effect of the lace and the lines of the lace followed by the embroidered sprays of flowers that make for a very delicate effect.

Sleeves—those of full length while they differ widely in detail, all tend to the one general shape, namely, full and puffed at the top, and below the elbow quite snugly shaped. Puffed sleeves are all of this order, the lower portion shirred and drawn tightly over its fitted lining.

Running gowns have elbow or quite short sleeves, this even when the bodice is high-necked. The short sleeve is even much seen in the dressier afternoon toilet, where it reaches to just below the elbow and ends in deep folds of lace.

The long-sleeved is the favorite for tailored frocks and simpler shirtwaist and house dresses.

SET HIGH ON SHOULDER.

In the French gowns the sleeves are all set in high on the shoulder, and many of the best dressmakers are already following this lead.

We doubt not that the long drooping shoulder line will die hard with us. It certainly was difficult of successful attainment, and now that it has been mastered it seems a pity to stretch it from us and start us out in quest of an entirely new outline. But so turns the wheel of fashion, and waists in sleeve tops, broad and high, skirts full and flaring is the fashion dictum of the new year.

Now that wearing a hat to the theater ranks as a custom of the past one must visit the fashionable restaurants between the hours of 6:30 and 8:30 p. m. if one would see the really smart millinery.

The picture hat holds the center of the stage, here, almost to hegemony, and is garnished with feathers or flowers or lace, or all three things combined, as suits the wearer's fancy.

There are splendid hats on smaller lines, to be sure, but though excellent style and worn by some of the best-dressed women, they are not in the minority, and the picture hat in its count, less form easily overshadows all others for dressy wear.

FRONTIER TO THE ORIGINAL EDITOR OF "MARGERY DAW" PUBLISHED BY Houghton, Mifflin & Co., Publishers.

Mr. Aldrich has known nearly all the great men of the time in America and many elsewhere, so he has been a persistent globe trotter.

From "Punkington to Pough" was a chronicle of his travels, and he has made many journeys since, notably two around the world. All this travel has not made Mr. Aldrich erratic. Above all his art shows its sincerity in not being influenced here and there by new, strange ways. He has always been simple, almost colloquial, and the light touch of surprise, the thing of art in his turn of thought, have never failed. This is a little after Helene, only that it is sunny and not bitter, tender and not cynical.

"An editor is bound to be catholic in his work. He cannot put into a magazine only what he likes. He must exercise liberality. He must recognize the worth of very different kinds of things. I have become very catholic in my tastes; I like to read good things of their kind, regardless of my own peculiar predilections, I might say."

And so the Atlantic published Mr. F. Marion Crawford's second novel, "The Roman Singer," the stories of Charles Debert Crawford, the roman-romance of the Tennessee mountains; several continued stories of Mr. William Dean Howells and of Mr. Henry James, both at that time beginning to be known. And here Mr. Aldrich made another confession. He likes the earlier work of our great "international" author the best. "The Princess



THE FASHIONABLE REPOUSSE LACE.

A old lace applique design is here effectively combined with repousse lace so much favored by fashion at the moment. A broad band of lace in tiny spig pattern overlaid at intervals with lace-cranthorn heads the deep flounces the hand bordered on either side with bouillonné heads the hem. The bodice is draped over a long lining, and has a deep bertha arrangement of the lace over place chiffon, this headed with the bouillonné bands. Where they come in front two handsome hand-bowed bows are set with excellent effect. The skirt of this gown is a round length and is bound with a wide band of the blue velvet, the better to protect it and hold the light silk properly weighted.



WITH A PETTICOAT FRONT.

A lace robe with a petticoat front is something of a departure, but the idea is brought out most effectively in this model of Chantilly and chiffon. The petticoat of the chiffon is shirred in groups; the skirt has two deep flounces of the lace headed with narrow shirring of the chiffon and a lace ruffle and the chiffon bands outline the petticoat opening. The blouse is of the lace with a chiffon vest, thus carrying out the front panel idea from neck to hem. The sleeves are four deep puffs of the chiffon with lace frills that reach well to the finger tips. A chiffon girdle defines the waist. The lace is draped over a second skirt of chiffon and the taffeta drop skirt is run with featherbone crinoline at the hem to keep the fluffy masses properly spread.

FROM 'MARGERY DAW' TO JUDITH

Thomas Bailey Aldrich the poet-chats about poetry and poets



Special Correspondence of the Sunday Republican.
New York, Dec. 24.—"I am always indebted," began Mr. Thomas Bailey Aldrich, in an interview to discuss the practice of being interviewed, to which he is known not to be addicted.

"I always entertain myself," he said, "by the same way, and I am not sure to be interviewed." The remark was not too far from the truth.

Mr. Aldrich had been in New York for a day or two to attend the production of his play, "Judith."

"And I don't think," said the interviewers, "that you have anything to say about it—I am sure you have said things that their friends become angry."

It is natural to think of Mr. Aldrich first in quite a different realm of literature from that of the artist play, or the tragedy, or even the comedy. The writing of "Margery Daw" or "The Poet of the Tramp," or "The Nightingale" or "Punkington," the poet of time-honored verse and sonnets, such as respectively the sonnet on "Steve" and the pathetic poem of "Daisy Bell," which was, perhaps, the most popular poem of all his works, is pre-eminently the artist, after all.

HIS PERSONALITY.

Mr. Aldrich has round, kind, blue eyes set close to a high, narrow nose, a rounded, full face, which in profile has the same high, narrow effect, indefinably aristocratic. This is enhanced by the glasses and the accompanying reserve. He is of medium height, neither stout nor thin, and dresses unobtrusively in an unmistakable American fashion.

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Chamarsdama, "Roderick Hudson," he mentioned. As to Marion Crawford, he admitted: "I have not read all his works—only two or three hundred."

After a genial pause, resuming his talk with a question, it was also made plain that Mr. Aldrich does not care for problem novels and plays.

ON PLAYS AND PROBLEMS.

"I don't like problem plays, because there is no problem in them," and he looked so serious that it was impossible not to believe him. "Why, in 'Margery' there is nothing but a girl who quarrels with her father. One gets tired of this high-pressure business; it's highly stupid. Why, Desdemona was a problem, Juliet was a problem; they both broke loose from their families! Do you not know that Juliet caused quite a scandal? And Desdemona was and married a colored gentleman! What could be more subversive, more unwholesome? In Boston I saw a modern play in which a fairy was played

by a girl six feet high. I had a sense of 'blue stockings' all the way home." Asked if he liked none of the ultra-modern works of literature, Mr. Aldrich mentioned Valdez, the Spanish novelist, whom he reads in the original, and Echevarry. "Thirty or forty years ago an original Spanish work could not be found. One of the most beautiful of his poems is contained in the 'Judith.' It is a serious lyric. The triple rhyme, with pauses between stanzas, is strangely thrilling. It is spoken with wonderful effect by Judith to Holofernes after he has drunk the drugged wine:

The small green grapes in heavy clusters grew, Feeding on mystic moonlight and white dew And amber sunshine the long summer through; Till with faint tremor in her veins, the vine Felt the delicious pulses of the wine, And the grapes ripened in the year's decline. And day by day the virgins watched their change. And when at last beyond the horizon's marge The harvest moon dropped beautiful and large, The subtle spirit in the grape was caught And to the slowly dying monarch brought In a cup fantastically wrought. Of this he drank, then straightway from his brain Went the weird melody, and once again

He walked the palace, free of scar or pain— But strangely changed, for somehow he had lost Body and voice; the courtiers, as he crossed The oval chamber, whispered, 'The King's ghost!'

Mr. Aldrich speaks in the highest terms of Miss Nance O'Neill's acting of the leading role.

Mr. Aldrich prefers Thackeray to any living English writer, though he likes Thomas Hardy, and similarly, he is fond of Hawthorne, though he reads with pleasure certain contemporary American authors, notably Cable, in "Creole Days." His admiration for Poe is contained in a few of the short stories. As to Whitman, whom he knew well, he does not admire him.

POEMS HE ADMIRES.

In answer to the question as to the American poems he admires Mr. Aldrich answered only by mentioning one or two of Emerson and Poe. "The poem of Emerson called 'Days' and that of Poe 'To Helen' I find exquisite, truly poetic."

Mr. Aldrich has always been fond of his country place at Punkington, where he still spends many of his summers. This cosmopolitan place has become endeared through its very homeliness, not only to him but to his friends and readers. He likes to be leisurely walks, and these without definite mapping. The actual sports of present strenuous interest he cares little for, for he has the appreciation of a more restful life, one better suited to the dreamer, the New England country gentleman.

The writers he speaks in Boston among his friends. Mr. Aldrich, rather to his regret, is fond of keeping himself in the background because of his love of poetic peace rather than the metropolitan charms of notoriety. Last summer he spent at Harper's Ferry with his wife and their son, enjoying the frequent pleasure of a journey abroad.

BITS OF FEMININITY

A pretty fancy for the woman who likes something different in gloves are those with narrow caunterlet cuffs embroidered with steel beads. They are to be found on both black and white gloves, the black being stitched with white and the white with black. The caunterlets are regularly turned down over the cuff of the gown or reversed, turned back over the hand. They are but little more than an inch wide, and the embroidery is charming.

Daintiness is the essential feature of the correct separate waist.

It is rumored that more silk is to return to favor as the season advances.

Tucks in a variety of different widths, from the minutest pin tucks, are very much employed to trim the gowns of today.

Fine cords are run through the trimming of smart sleeves, sometimes just below the shoulder and again just below the elbow.

Quaint, square, stiff bows of velvet, preferably black, are used down the front of a high corsage or on the chemise of a Louis bodice in most effective fashion.

JAPANESE LINEN WAIST WITH ROWS OF FINE TUCKING.

Valenciennes Insertions Showing a Coin Spot Are Joined Together by Fancy Stitches

A dainty afternoon waist, and one of the few offered with a full-length sleeve, shows a mass of handwork. It is fashioned from Japanese grass linen of exquisite sheerness, and fastens in the back so that the elaborate handwork on the plain front is unbroken.

The yoke, built on irregular, waving lines, is laid in very fine hand-run tucks defined top and bottom with narrow bouillonné bands of the linen joined with fastening in very fine thread.

Rows of fine tucking, narrow bouillonné and Valenciennes insertion showing a coin spot are all joined together with fancy stitches to make the body portion, while across the front are sprays of lotus leaves and blossoms buttoned on the fine linen, cut out and appliqued upon the blouse. The sleeve is split up the outside seam to admit a soft, narrow puff of the linen on which is set graduated ruffles of tucking, edged with lace to match the insertion.

A bodice of sheerest white silk shows marvelous handwork decorations in fagoting and applique of tulips which run down each front of the bodice, and from the shoulder seams to the sleeves giving the effect of a bertha applied upon cloth.

An extremely smart blouse for wear with a tobacco-brown broadcloth was of the same shade of chiffon over silk. Being for dinner wear it was cut with a V-shaped neck and three-quarter sleeves.

The chiffon was draped over the silk in ascension plaiting, and the sleeves were merely two graduated flounces in ascension plaiting, and edged with the rows of fagoting. The neck was outlined by a band of chiffon applique studded with topaz, and a piece of the trimming stiffened like a stock and fell from the point of the neck to the waist line, where it ended in a point finished with topaz fringe.

The girdle was also studded, and set at intervals across the front and on the sleeves, following the V-shape of the neck. Were tiny rosettes of chiffon with a topaz in the heart of each.

Many a girl of limited dress allowance has a pale colored skirt and high-necked blouse upon which she depends for semi-dressy occasions.

Given a low-necked bodice to match this skirt and she is equipped for a smart dinner or informal evening function.

HANGING THE MISTLETOE.

Shall I hang the mistletoe By the door, Thrusting for your lips in ambush, Elmer? Shall I hang it in the bright Chamber, Hoping that you may not spy it, Drawing near? Nay—I know a worthier place, Lady fair; Let me twine the little twines In your hair!